

HIGHLIGHTS

THE OPENING ACT	4
by Liz Farrell.....	
MANHATTAN HIGHLIGHTS	5
by Roman Kozak & David Allen.....	
BILLBOARD'S TOP CHARTS	6
Singles, Albums, Club Play, 12".....	
ROCK NEWS	7
Local and National News.....	
PASSAGES	19
Chris Hillman, Simon F. & more.....	
LOOKIN' OUT MY BACK DOOR	24
by Al Pereira.....	
AURAL SURGERY	25
by Paul E. Peaghe.....	
BOSTON BROADCAST	28
by Carter Alan.....	
LONDON CALLING	29
by Chris Jagger.....	
JERSEYSIDE	30
by Christopher Bifani.....	
FOLK TALK	33
by Anne Leighton.....	
GIO!	34
by Richard Sirgiovanni.....	
STAR CHART	74
by Carol Reimer.....	
PERSONALS	74
CLASSIFIEDS	75

TECH TALK

STUDIO NOTES	34
Who's got the hottest tracks.....	
INDUSTRY FILE	47
Business directory.....	
PRODUCT PREVIEWS	50
The latest advances.....	
TECH & EFFECTS	52
by Art Bromberg.....	
ELECTRONIC MUSICIAN	53
by George Padron.....	
THE STUDIO REPORT	54
by Mickie Schaffer.....	

WORKSHOPS

LEGAL LICKS	59
by Steven H. Simenowitz, Esq.....	
PIANO JAZZ IMPROV	60
by Dennis Moorman.....	
GROUP EXPERIENCE	60
by Rosanne Solfer.....	
WRITE THAT HIT!	61
by Jessie Bullitt.....	
CLASSICAL COVERAGE	62
by Tom Cipriani.....	
VOCAL INSIGHTS	63
by Katie Agresta.....	
NEW CONCEPT GUITAR	64
by Mike Raymond Steuer.....	
GUITARISTS ONLY	65
by George Bien.....	
GUITAR STYLES	66
by Jay Jacobs.....	
COLLECTOR'S CORNER	67
by Chris X. Ambadjes.....	
LUTHIER'S WORKBENCH	68
by Joe Pichkur.....	
ELECTRONIC DRUM BEAT	69
by Billy Messinetti.....	
DRUM BEAT	70
by Frank Marino.....	
SABIAN CYMBALS	71
by Andy Glass.....	



PHOTO: DEWEY NICKS

ON OUR COVER

ROBBIE ROBERTSON

By the time The Band recorded their first LP, the revolutionary **Music From Big Pink**, they had already been together for over six years. A decade later they bowed out with **The Last Waltz**. Now, nearly nine years to the day, Robbie Robertson has returned with a brooding and powerful new album.

by Steven H. Simenowitz.....43

COVER PHOTO: DEWEY NICKS

INNERVIEWS

JOE COCKER	9
A positive outlook by Jesse Nash.....	
RUSH	10
Freer and bolder by Lisa Fantino.....	
MARIANNE FAITHFULL	11
Where she wants to be by Roman Kozak.....	
MARTHA DAVIS	13
Out on her own by Liz Derringer.....	
CHICK COREA	15
Infinity of creation by David Ancrum.....	

CONCERT COMMENTS

LYNYRD SKYNYRD	16
Nassau Coliseum, LI, NY by Mark Hendrickson..	
BoDEANS	16
Ritz, NYC by Mark Hendrickson.....	
PINK FLOYD	17
Madison Sq. Garden, NYC by Roman Kozak.....	

May music
and laughter
fill your
holiday season.



From the staff of
The Music Paper



RUSH



by Lisa Fantino

still burning

Personal computers, sequencers, drum machines — does anyone play instruments anymore? Rush certainly does but they're using gadgets to expand those acoustic and simple electronic sounds from their earlier albums into a more mature, fuller sound on their latest PolyGram release, *Hold Your Fire*.

Bass player/singer Geddy Lee says the band has arrived at a new plateau after nearly twenty years together, and is ready to ride the wave of new technology. The three members, Geddy, drummer Neil Peart and guitarist Alex Lifeson, knew what was available to them technically in various studios around the globe and so they set no limits for this project. They went to Ontario's Elora Sound for inspiration, The Manor in England for its drum sound, Air Studios in Montserrat for guitars and a host of other studios for overdubbing and vocals. They weren't going to be stifled on this project and Geddy says they weren't

setting limits on any song or worrying about reproducing the work live on stage.

"We're a lot freer and a lot bolder in the studio now than we ever were before," says Geddy. "And our thinking has become more complete as orchestrators and arrangers, as opposed to just musicians who are writing a rock song and trying to jazz it up with synthesizers. We're looking at ourselves more seriously as songwriters."

After so many years in rock 'n' roll it must be challenging to write contemporary-sounding tunes, to keep your audience interested and to keep from becoming a rock dinosaur. Maybe that's one reason Rush is concentrating more on songwriting now than ever before. Their musicianship is second to none and now they're refining the skills that earned them dozens of gold and platinum albums worldwide.

"At this stage you have to have the con-

fidence that you'll get the job done," says Geddy. "You know you can take a break every three weeks and go home or do what you need to do every few weeks or get away from the record and that it is probably better for it in the end anyway. And you can have a calmer — not less determined, but a less insular — view of working."

Ah, to have that luxury, to work a few weeks and to rest a few weeks! But wait a minute. Geddy may go home, but he doesn't really stop working. In fact, he did a lot of writing for this album on his Macintosh personal computer. . . his whole keyboard setup is controlled by a computer!

The program he used was called 'Performer' and he was able to work as a composer and arranger because he could move parts of songs around with the touch of a button and then store them. This was great for him because once the keyboard parts were done, then he could go back to playing bass and singing.

"It's enabled me to layer and place any synthesizer I wanted at any point I wanted, so I could really look at it as an arranger, not limiting it to what I could reach with two hands. So I could just layer channel after channel after channel onto my computer," he says.

As with the last album, *Power Windows*, Andy Richards helped to program the synthesizers and they used nearly every brand of keyboard known to mankind. The Macintosh computer was Geddy's main sequencing device in the studio and he used the new Prophet VS, Akai samplers and DX7s. Richards liked the Fairlight Series III and his PPG and his Super Jupiter and that still doesn't scratch the surface of what they used to make *Hold Your Fire*.

Now, what will they be using on the road? The band expects to reproduce 98% of the studio sounds onstage. Neil has a sophisticated percussion setup that can also trigger keyboard parts and Alex will be playing keyboard parts during songs where there's no guitar for a bridge or passage. As for Geddy, he'll be singing, playing bass and hitting the old synthesizers, not all at once and not in that order, but the timing should be interesting.

Getting it together is difficult but keeping it together is the challenge and Geddy says Rush's rhythm section is an integral part of the band's sound. He believes its hyperactivity won't let it just fall to the bottom.

"It gives us a different perspective than a lot of bands," says Geddy. "Where it's most people's tendency to use a bass as something to provide bottom end but not really melodically important, in our case it is melodically important and also energetically important. And Neil's complexities intertwine with my melodic patterns and I think it gives us a far bigger orchestral sound."

As a writer/player Geddy also finds it helpful to keep his vocal melodies in mind when he's writing his bass lines and vice versa. If not, he'll find himself trying to do the impossible and he admits that songs like "Turn The Page" require more practice on his part because the bass is all over the place and it's not easy to sing when you're concentrating on playing heavy rhythms.

Different rhythms are what make this new album interesting, more commercial, more accessible. Yet whatever word is used to describe it, variety probably fits it best.

There are the usual power rockers like "Force Ten" and the single, "Time Stand Still," to keep longtime Rush fans happy. But the atypical, oriental-sounding "Tai-Shan" or the primitive "High Water" may draw attention from another market. . . on "High Water" it was the African rhythms that caught my ear.

"That song deals with a calling back, the sense that life comes from the water," says Geddy. "It's like there's a special relationship when you're by the sea and the kind of things that get stirred up inside of you by the sea and really that's what the song is about and it sort of traces our growth."

It takes a special relationship to make the music work in Rush, a special bond between Geddy, Alex and Neil, and it's one that has weathered the test of time, creative differences, recreational differences and outside interests.

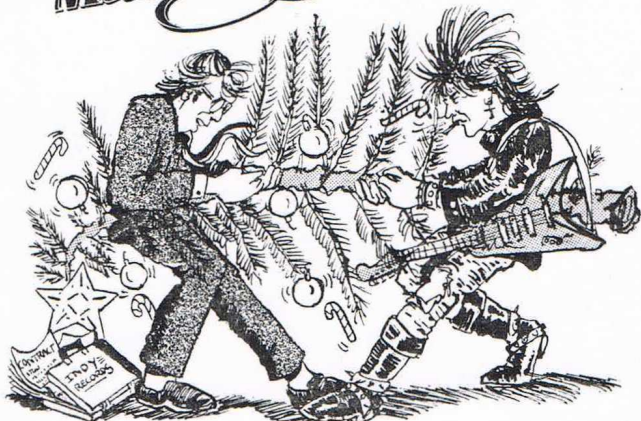
"It's really difficult to hang around each other that many days a year but in the end I think we insult each other enough, friendly though, to sort of keep each other in check," Geddy laughs.

"We have too much invested timewise in a particular project to want to subvert it somehow by actions that aren't actually worthy of it."

Geddy says life in Rush is crazier than a marriage but they're seasoned musicians and cayenne pepper, the music stays hot! (Hey guys, that's his recipe, not mine!)

No matter what end you're on. . .

The Music Paper delivers!



Once a month, every month, get the facts from
The Most Complete Musicians Magazine Available Anywhere.
Only \$10/yr., \$17.50/2 yrs., \$25/first class. Call 516-883-8898 today!

SONGWRITERS TAKE NOTE

- ▶ Join us the third Wednesday each month
- ▶ Find out about ASCAP
- ▶ Learn about performing rights
- ▶ Meet other songwriters
- ▶ Hear guest speakers

THE ASCAP WRITERS' RAP

5th FL, 1 LINCOLN PLAZA (B'WAY & 63rd) NYC

DEC. 16, 6:00-8:30 PM

ASCAP
American Society of Composers, Authors & Publishers